Franco-Burgundian Armor of the 15th Century

Master Klaus
AKA

PPF Burgundy Pas d’Armes

15th Century Kit greatly admired and here is how to fake it!

Spoiler Alert: A belted, sleeved surcoat will give you the right silhouette. A crest and mantle will make you look even better.
Late-15\textsuperscript{th}-century tabard, The Hermitage, St. Petersburg. This one appears to be similar in form to the surcoats depicted in King René’s book.
Simone de Varie, c. 1455, clad as in King Rene

Left, c.1450
Center, c. 1450-1500
Right, c. 1510
The “Avant Armor,” the oldest known near-complete medieval harness, Milanese, circa 1440. Originally from Schloss Churburg, now in the Kelvingrove Museum, Glasgow. Displayed with a Venetian sallet, aka a “barbuta,” c. 1450, it would originally have been worn with an Armet.
An early “Gothic” (ie, German) style harness with sallet and bevor, c. 1470.
Harness in the Italian style with a great bascinet., circa 1450. Kunsthistorisches Museum, Vienna.
Illumination from *Le Livre du Cœur d’Amours Espris* by Duke René of Anjou (aka “King René’s Book of Love”), 1457.
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René d’Anjou’s *Traittié*: preparing for the grand melée. The noble competitors wear their specialized tournament harness, while their (presumably non-combatant) standard-bearers wear ordinary battle armor. Note the men with axes on the list barrier, about to cut the ropes.
Dedicated tournament kit as depicted in René d’Anjou’s *Traitié*.

From the left: options for arm harness, either steel or *cuir boulli* strengthened with rope; the great bascinet with a barred visor, fitted with a crest of *cuir boulli* and a heraldic mantle; a cuirass cut with holes to provide ventilation and lower weight.
The dukes of Brittany and Bourbon meet in the lists, from René d’Anjou’s *Traitié de la forme et devis d’un tournoy* (aka “King René’s Book of the Tournament”), c.1460-65. They wield swords of whalebone and wooden clubs. Note that the duke of Brittany wears the latest fashionable steel arm harness, where his opponent’s arms are protected by what appears to be *cuir boulli* reinforced with iron splints, a style in use a century or more earlier.
René d’Anjou’s Traittié: the inspection of the helmets. The judges seem to have disqualified one entrant.
Portraits from the *Armorial équestre de la Toison d'Or*, which catalogued the members of the Burgundian Order of the Golden Fleece from 1430-1461. Note the wide variety of helmet styles associated with tournament panoply.
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Crests of painted *cuir boulli* and wood. From left: Schloss Churburg, late XIVth - early XVth century; Museo Stefano Bardini, Florence, 1420-30; Kunsthistorisches Museum, Vienna, 1490-1500.